

Orkeslev  
Rav

SIX  
SIMPHONIES

*Pour ceux qui apprennent la  
Musique*

*DE D J E E S  
Aux Jeunes*

MESSIEURS ET DEMOISELLES

*Enfants  
de*

MONSIEUR ADRIAAN BOURICIUS

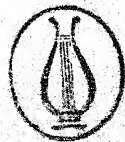
*Maitre de Poste à Arnhem  
et de*

MADAME SUSANNE MARIE DE PABST.

*Par le  
Compositeur*

ERNESTE HEINSIUS.

*Organiste de la Grande Eglise  
à ARNHEM.*



OPERA SECONDA.

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*Imprimé pour Comite de l'Auteur  
à Amsterdam chez J. J. Hummel Marchand de Musique.*

## 3.

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Allegro.' is written below the staff. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

[D-DW]

*Allegro.*







# VIOLINO PRIMO.

5

*Presto.*

*P.* *F.*

## SINFONIA III *Allegro* *Assai.*

[a-moll]

*F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.*





SINFONIA IV

[D-Dur]

*Allegro Assai.*

P. F.

hr P. F.

P. F.

# VIOLINO PRIMO.

7

First system of musical notation, measures 1-4. The key signature has two sharps (F# and C#). The music features a series of eighth and sixteenth notes, with dynamic markings 'P.' (piano) and 'F.' (forte) alternating. The system concludes with a repeat sign.

Second system of musical notation, measures 5-8. The tempo marking *Adagio.* appears at the beginning of the system. The music continues with eighth and sixteenth notes, including triplets in measures 7 and 8. Dynamic markings 'P.' and 'F.' are present.

Third system of musical notation, measures 9-12. The music continues with eighth and sixteenth notes, featuring dynamic markings 'P.' and 'F.'. The system ends with a repeat sign.

Fourth system of musical notation, measures 13-16. The tempo marking *Allegro.* appears at the beginning of the system. The music is more rhythmic, featuring eighth and sixteenth notes. Dynamic markings 'P.' and 'F.' are present.

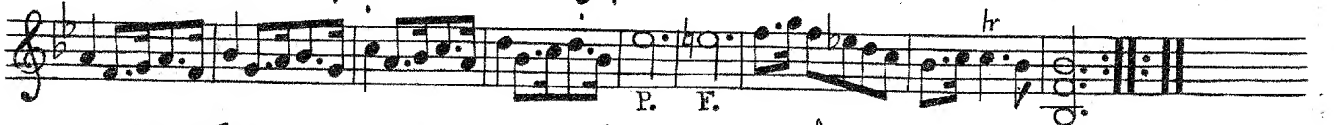
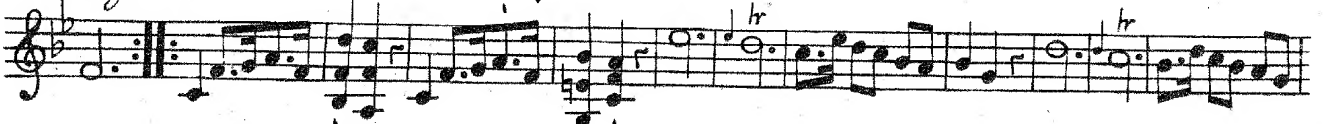
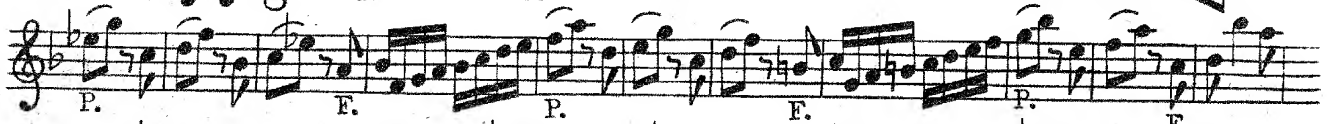
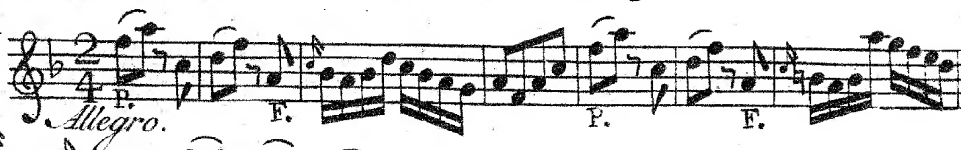
Fifth system of musical notation, measures 17-20. The music continues with eighth and sixteenth notes, including a triplet in measure 17. Dynamic markings 'P.' and 'F.' are present. The system ends with a repeat sign.

Sixth system of musical notation, measures 21-24. The music continues with eighth and sixteenth notes, featuring dynamic markings 'P.' and 'F.'. The system concludes with a repeat sign.

## VIOLINO PRIMO.

## SINFONIA V

[F-Dur]





# VIOLINO PRIMO.

## SINFONIA VI

[B-Dur]

*Allegro.*

9

The musical score for Violino Primo, Sinfonia VI, page 9, is written in B major (two flats) and 4/4 time. The tempo is marked *Allegro*. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of two flats. The music features various dynamics, including *P.* (piano) and *F.* (forte), and articulation marks such as accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the 11th staff.

V I O L I N O P R I M O.

The image displays a musical score for a piece, likely a piano or organ work, consisting of two main sections: *Largo Gratoso* and *Presto*.

**Largo Gratoso:** This section is written in 3/4 time and features a melodic line with various ornaments (hr) and dynamic markings (P., F., P.). It includes a repeat sign and a trill (tr) in the final measure of the section.

**Presto:** This section is written in 6/8 time and features a more rhythmic, flowing melody. It includes a repeat sign and a trill (tr) in the final measure of the section.

# CATALOGUE

De *Musique Vocale & Instrumentale* des plus *Celebres Auteurs* la quelle *JEAN JULIEN HUMMEL* a fait *Imprimer & Graver* à *Amsterdam*, depuis peu, et quil *continuera à debiter.*

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<p><b>Overtures &amp; Symphonies</b> à 4. &amp; plusieurs parties.</p> <p>Abel 6. Simph. avec haubois &amp; Cornes ad Libitum Op. I. — 6. —</p> <p>Abel 6. Simph. avec haubois &amp; Cornes Op. VI. ———— 6. —</p> <p>Alcuni Kamosi Maestri 6. Simph. haub: &amp; Corn. ad Lib. — 6. —</p> <p>Heinhus 6. Simph. à 4 Parties Opera II. ———— 4. —</p> <p>Pugnani 3. Quintetti con Haubois &amp; Cornes Obligées. — 4. 10</p> <p>Pugnani 3. Quartetti à 4 Parties Obligées. ———— 3. —</p> <p>Richter 6. Simph. Haub: &amp; Cornes ad Lib. Opera II. — 6. —</p> <p>Schwindl 6. Simph. Haub: &amp; Cornes ad Libitum Op. I. — 6. —</p> <p>Santolupis 6. Simph. avec Cornes ad Libitum. ———— 6. —</p> <p>Solnitz 6. Simph. à 4. Parties Opera III. ———— 4. —</p>	<p><b>Trios à Deux Violons &amp; Basle.</b></p> <p>Abel VI. Trios Opera III. — 3. —</p> <p>Campioni VI. Trios Op. VI. — 3. 10</p> <p>Guarini VI. Trios Op. VI. — 3. 10</p> <p>Op. VII. ———— 3. 10</p> <p>Richter VI. Grand Trios Op. III. — 4. —</p> <p>Schiatti VI. Trios Op. I. — 3. —</p> <p>Spangenberg &amp; Zebro XII. Trios. ———— 5. —</p> <p><b>Trios à Deux Flutes. Trav. &amp; Basle.</b></p> <p>Campioni VIII. Trios Op. IV. — 4. 10</p> <p>Groneman VI. Trios Op. II. — 3. —</p>	<p><b>Duos pour les Violons &amp; Flutes Traversieres.</b></p> <p>Briz VI. Duos. ———— 2 10</p> <p>Guarini VI. Duos Op. IV. — 3 —</p> <p>VI. Duos Op. V. ———— 3 —</p> <p>Spadina VI. Duos Op. VI. — 3 —</p> <p>Stechwey VI. Flut. Duos Op. I. — 3 —</p> <p><b>Solos a Violon &amp; Basle.</b></p> <p>Ferari VI. Solos Op. II. — 2 10</p> <p><b>Pieces pour le Clavecin</b></p> <p>Michelet Opera I. ———— 3 —</p> <p>Op. II. ———— 3 —</p> <p>Pieces Choies. ———— 1. 5 —</p> <p>Paganelli VI. Sonatines. — 1. 10</p>	<p><b>Petites Ais &amp; Men:</b></p> <p>Morigi Menuets avec variations ———— 15. —</p> <p><b>Diverfes Traittes de Musique:</b></p> <p>Mahaut Nouvelle Methode pour apprendre a jouer de la Flute Traversiere. — 1. 16. —</p> <p>NB. dit tiffins in 't Hollandsche Iesfarini Methode pour apprendre a jouer du Violon. — 1. 4. —</p> <p>Marburg Aanleiding tot het Clavier. Speelen, uit het Hoogduitsche vertaalt, door E. V. Lustig. — 1. 16. —</p> <p>Briz onderweys om Clavieren en Orgels in alle Toonen even zuiver te stemmen, vertaalt door H. v. Everreld. ———— 6. —</p>

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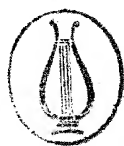
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OPERA SECONDA.

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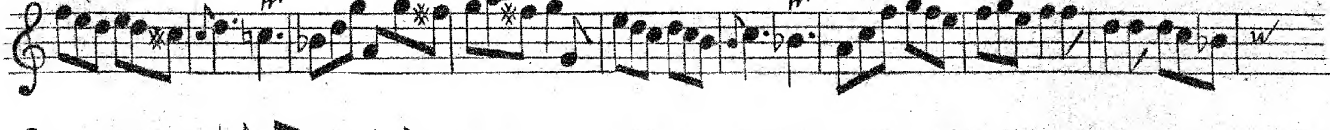
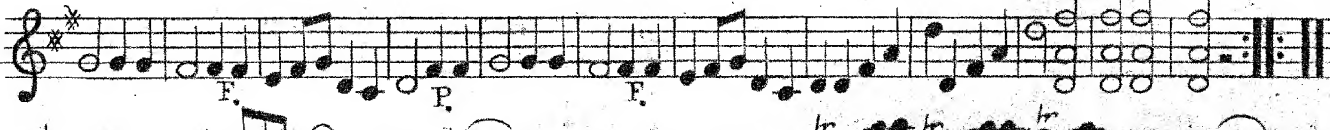
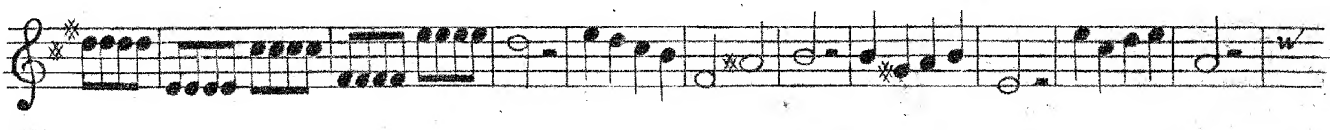
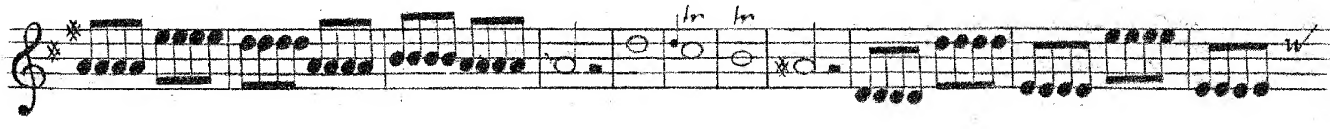
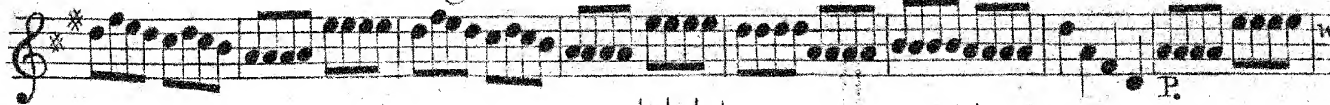
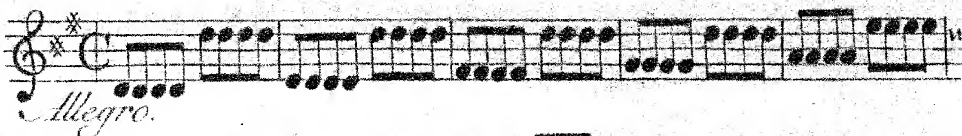
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# VIOLINO SECONDO.

3

## SINFONIA I



## VIOLINO SECONDO.

*Allegro.*

P. F. P. F.

SINFONIA II *Allegro.*

F. P. F. P. F. P. F. P.



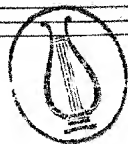
# VIOLINO SECONDO.

5

*Presto.*

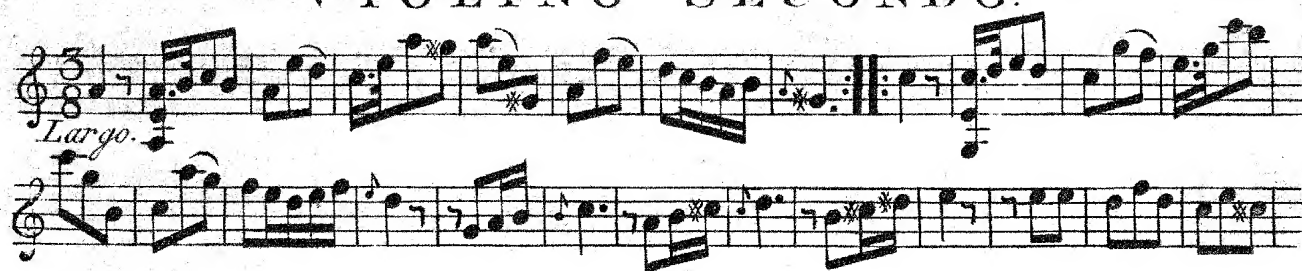
SINFONIA III  $\frac{2}{4}$

*Allegro assai.*

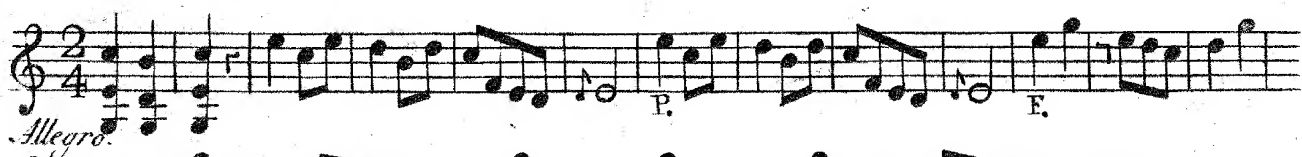


# VIOLINO SECONDO.

*Largo.*

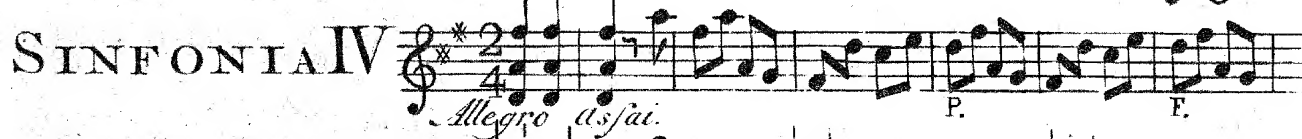


*Allegro.*



## SINFONIA IV

*Allegro assai.*



## 7

Musical score for a piano piece, featuring multiple staves with treble clefs and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "P." (piano) and "F." (forte). The piece is divided into sections marked "Adagio" and "Allegro". The "Adagio" section includes triplets and a repeat sign. The "Allegro" section features a 3/4 time signature and continues with complex rhythmic patterns. The page ends with a double bar line and repeat dots.



# SINFONIA V

**SINFONIA V**

The image displays a handwritten musical score for a symphony, titled "SINFONIA V". The score is written on ten staves, organized into three distinct sections. The first section, spanning the first five staves, is marked "P. Allegro" and is in 2/4 time. It features a complex melodic line with numerous slurs, triplets, and dynamic markings such as "P." (piano) and "F." (forte). The second section, covering the next four staves, is marked "Largo" and is in 3/4 time. This section is characterized by a more spacious feel, with longer note values and a different melodic texture. The third section, the final two staves, is marked "Allegro" and returns to a 2/4 time signature. It resumes the energetic and complex notation of the first section. The manuscript is written in dark ink on aged, slightly yellowed paper, with some visible wear and tear at the edges. The notation is highly detailed, with many slurs and ornaments, suggesting a performance style that emphasizes fluidity and expression.

# VIOLINO SECONDO.

9

## SINFONIA VI

*Allegro Spiritoso.*

## VIOLINO SECONDO.

*Largo Gratoso.*

*Presto.*

*Fin.*



Orkester

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OPERA SECONDA.

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# SINFONIA I

V I O L A.

3

*Allegro Assai.*

Violin I part, first movement, *Allegro Assai*. The score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single system. Dynamics include *P* (piano) and *F* (forte). The piece concludes with a double bar line and repeat dots.

*Andantino.*

Violin I part, second movement, *Andantino*. The score consists of 3 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single system. Dynamics include *P* (piano) and *F* (forte). The piece concludes with a double bar line and repeat dots.

*Allegro.*

Violin I part, third movement, *Allegro*. The score consists of 3 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. Dynamics include *P* (piano) and *F* (forte). The piece concludes with a double bar line and repeat dots.



## V I O L A.

## SINFONIA II

*Allegro.*

*Andante.*

*Presto.*

The musical score for the Viola part of Sinfonia II is written on 13 staves. The first five staves are marked 'Allegro.' and the next five staves are marked 'Andante.'. The last three staves are marked 'Presto.'. The score includes various musical notations such as notes, rests, and dynamic markings (P, F). The key signature is one sharp (F#) and the time signature is 2/4. The score ends with a double bar line and repeat signs.

## SINFONIA III

*Allegro.*

The musical score for the Viola part of Sinfonia III is written on 2 staves. The first staff is marked 'Allegro.' and the second staff is marked 'Presto.'. The score includes various musical notations such as notes, rests, and dynamic markings (P, F). The key signature is one sharp (F#) and the time signature is 2/4. The score ends with a double bar line and repeat signs.



# V I O L A.

5

This musical score page for Violin contains two distinct sections. The first section, marked *Andante*, begins with a 3/8 time signature and features a melodic line with various dynamics including *P* (piano), *F* (forte), and *FF* (fortissimo). It includes first and second endings, with the first ending marked with a '1' and the second with a '2'. The second section, marked *Allegro assai*, changes to a 2/4 time signature and is characterized by rapid, repetitive sixteenth-note patterns. This section also includes first and second endings, marked with '1' and '2' respectively, and uses dynamics *P* and *F*. The page concludes with a final double bar line.

## V I O L A.

## SINFONIA IV

*Allegro.*

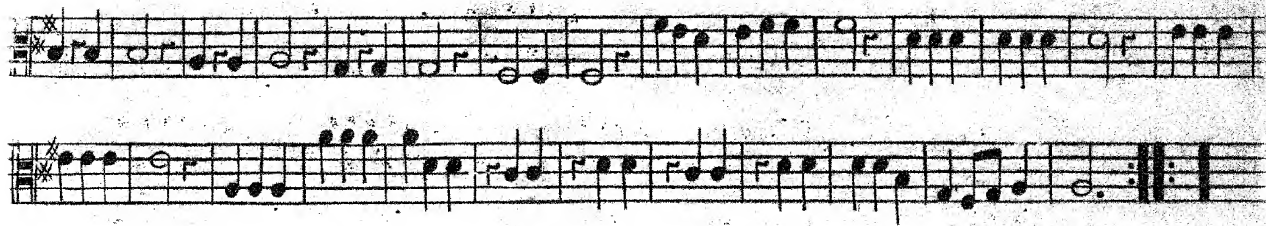
*Adagio.*

*Allegro.*

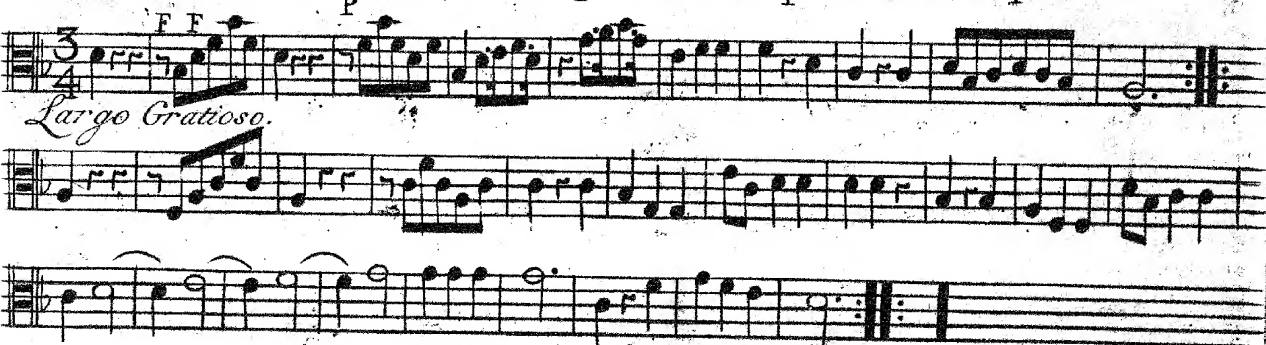
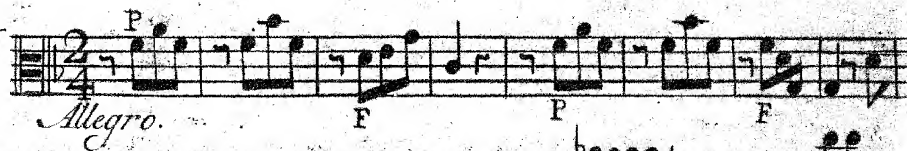


# V I O L A.

7



## SINFONIA V



## V I O L A.

## SINFONIA VI

*Allegro Spiritoso.*

*Largo Gratoso.*

*Presto.*

*Fin.*

This musical score for Violin is divided into three tempo sections. The first section, *Allegro Spiritoso*, consists of 11 staves of music, primarily in eighth and sixteenth notes, with dynamic markings *P* and *F*. The second section, *Largo Gratoso*, follows with 5 staves, featuring a 3/4 time signature and a more melodic, legato style. The third section, *Presto*, contains 5 staves of rapid sixteenth-note passages, marked with *P* and *F*, and includes first and second endings. The piece concludes with a *Fin.* marking.



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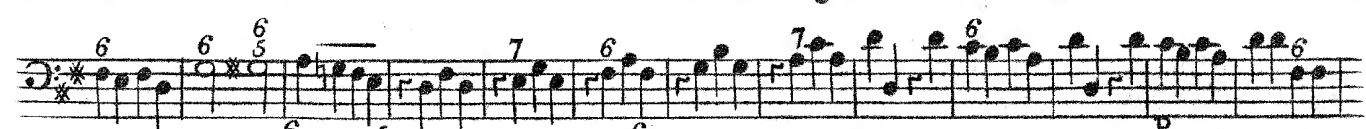
# BASSO.

3

## SINFONIA I



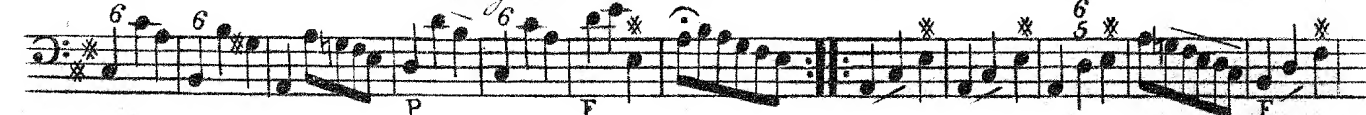
*Allegro. Asjai.*



*Andantino.*



*Allegro.*



## B A S S O.

## SINFONIA II

*Allegro.*

*Andante*

*Presto.*

*Allegro.*

## SINFONIA III

*Allegro.*



B A S S O.

5

This page of musical notation contains ten staves of music. The notation is written in a system of five-line staves, with notes and rests indicating the melody and harmony. Dynamic markings such as *F* (forte) and *P* (piano) are used throughout. The piece is divided into sections by tempo markings: *Indante.* (Andante) and *Allegre.* (Allegro). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into sections by tempo markings: *Indante.* and *Allegre.*



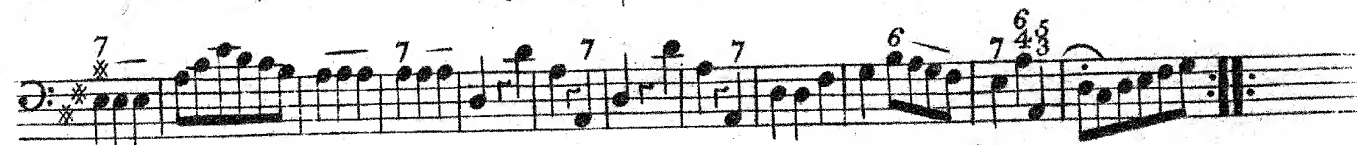
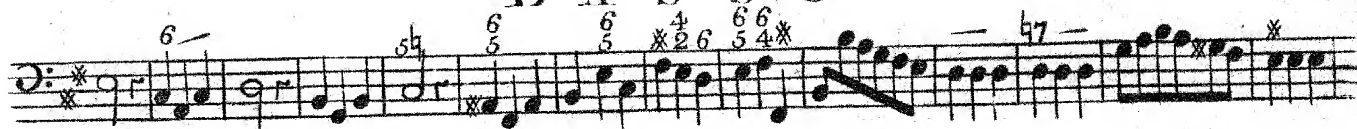
## SINFONIA IV

*Allegro Asfai.*

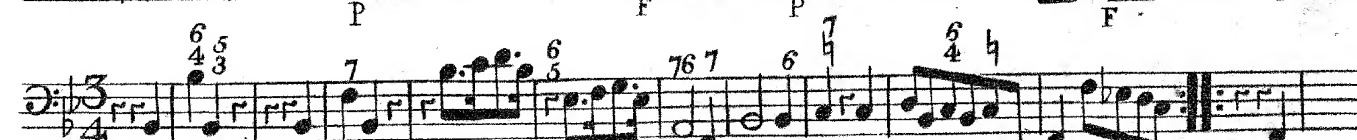
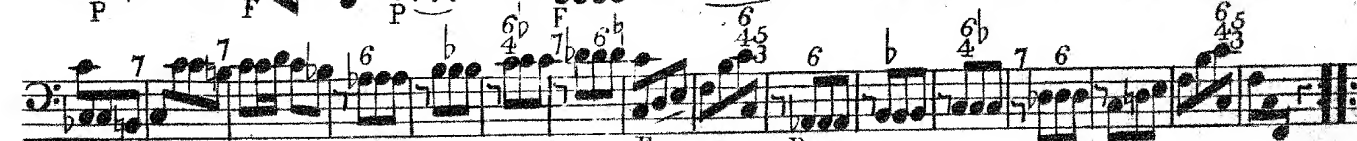
The musical score is written for a Bassoon (BASSO) and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three sections: *Allegro Asfai.* (staves 1-10), *Adagio.* (staves 11-13), and *Allegro.* (staves 14-15). The notation includes various musical symbols such as notes, rests, and dynamic markings (P, F). Fingerings are indicated by numbers 1-7 above the notes. The score concludes with a double bar line and repeat signs.

BASSO.

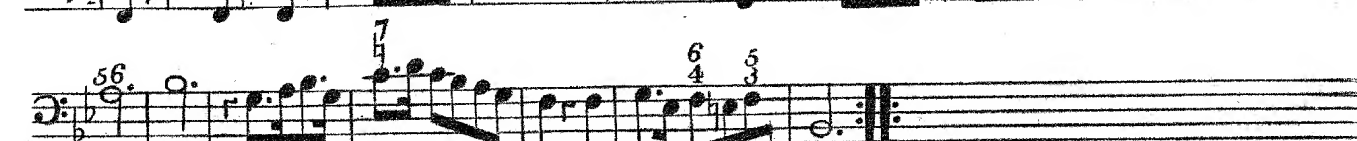
7



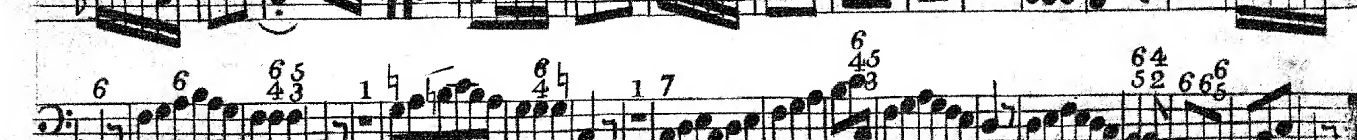
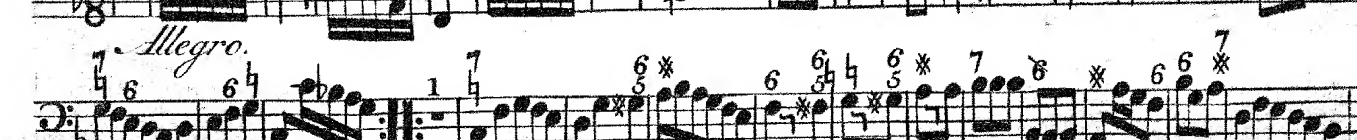
SINFONIA V



Largo.



Allegro.





## B A S S O

## SINFONIA VI

*Allegro Spirituoso.*

*Largo.*

*Presto.*

This musical score is for the Bassoon part of a symphony, divided into three distinct movements. The first movement, 'Allegro Spirituoso', is written in 2/4 time and spans the first 12 staves. It begins with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte). Fingerings are indicated by numbers 1-4 above the notes. The second movement, 'Largo', is in 3/4 time and covers the next 8 staves. It maintains the one-flat key signature and features slower note values, including half and whole notes. The third movement, 'Presto', is in 6/8 time and occupies the final 6 staves. It is characterized by rapid sixteenth-note passages and includes dynamic markings 'P' and 'F'. The score concludes with a double bar line and repeat dots. The paper shows signs of age, with some staining and wear along the edges.